

# DOCTOR WHO UNMADE STORIES DOCUMENTATION

## **‘The Mists of Madness’ by Brian Wright**

Brian Wright, who appeared as Dassuk in the 1966 *Doctor Who* story, ‘The Ark’, was a television scriptwriter as well as an actor and he contributed to many programmes over the years, such as *The Wednesday Play*, *The Canal Children*, and *Crown Court*.

In the same week that Robert Holmes begin work on what would ultimately become ‘Spearhead from Space’, Brian Wright was commissioned to produce an outline for ‘The Mists of Madness’ about the Doctor finding an artificially created community of humans. Wright’s appointment to an academic writing post in Bristol meant that he could no longer continue to work on his story.

**STORY LINE BRIEF**

From: TERRANCE DICKS SCRIPT EDITOR

Room No. &amp; Building: 505 UNION HOUSE

Telephone Extn:

To: Copyright Department through Drama Head of Department.

Date: 17.2.69.

I would like to commission the following ~~Storyline~~ Treatment  
(delete as appropriate)

Project No: 2317/9509	Series Title and code: DR/SRLS "DOCTOR WHO" 84
Target Delivery Date: 3.3.69.	
Title and Episode Number (if applicable) of Proposed Storyline: DOCTOR WHO AND THE MISTS OF MADNESS	
Producer: PETER BRYANT	Author: BRIAN WRIGHT

Theme:

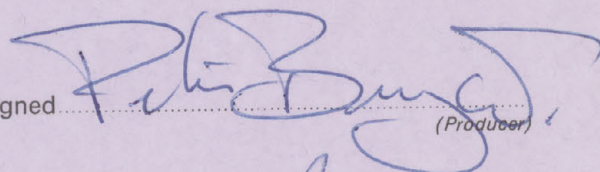
SCIENCE FICTION

Length of Proposed Television Play:  
EACH EPISODE 24 MINUTES

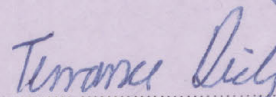
Notes re Fee etc:

£ deductable from full writing fee if scripts commissioned.

Signed



(Producer)



(Script Editor)

Copy to: Terrance Dicks  
O.Serials D.Tel.  
H.Tel.S.U.  
C.<sup>4</sup>.D.Tel.  
2317/9509

XXXXXXXXXX

A 1AA

Ext.

Reference: 01/CT/AJH

19th February 1969

Dear Sheila,

BRIAN WRIGHT : DR. WHO


This confirms our invitation to Brian Wright to deliver by 3rd March a full treatment for a possible "Dr. Who" television serial called at present "Dr. Who and the Mists of Madness".

For this work I would like to offer him a fee of £ , payable half on agreement and half on delivery.

Should we decide to pursue the project and to commission the full serial from him, I would offer him a fee of £ each 25 minute episode under our normal conditions, and would deduct the £ already paid from the fee for Episode 1.

Would you let me know if he finds this acceptable?

Yours sincerely,

  
(John Henderson)  
Assistant Head of Copyright

Sheila Lemon, Esq.,  
Peter Crouch Plays Ltd.,  
12 Orange Street,  
London, W.C.2.

RC

Brian W



THE BRITISH BROADCASTING CORPORATION,  
BROADCASTING HOUSE,  
LONDON, W.I.

8426 AJH  
A.157903

In A/c with

Date of issue

Peter Crouch Plays Limited,  
12 Orange Street,  
London, W.C.2.

28/2/69

Copy to: Terrance Dicks  
H.Tel.S.U.  
A.(A).Serials D.Tel.  
through C.A.D.Tel.

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
<p>TV BBC-1</p> <p>Undated</p>	<p>CODE 84 DR. WHO AND THE MISTS OF MADNESS Treatment by Brian Wright for possible tv serial</p> <p>1st half treatment fee</p> <p>Proj. no. 2317/9509</p>	<p>£</p>
	<p>Commissioned.</p> <p><i>HA</i></p>	



**STORYLINE DELIVERY NOTIFICATION**

(Enter delivery date before despatch)

From: **TERRANCE DICKS** SCRIPT EDITORRoom No. & Building: **505 UNION HOUSE**

Telephone Extn:

To: Copyright Department

Date of Brief: **17.2.69.**This is to notify delivery of the following ~~Storyline~~ Treatment

Project No:

**2317/9509**

Series Title and code:

**DR/SRLS "DOCTOR WHO" 84**

Target Delivery Date:

**3.3.69.**

Actual Delivery Date:

**9.5.69.**

Title and Episode Number (if applicable) of Proposed Storyline:

**DOCTOR WHO AND THE MISTS OF MADNESS**

Producer:

**PETER BRYANT**

Author:

**BRIAN WRIGHT**

Theme:

**SCIENCE FICTION**

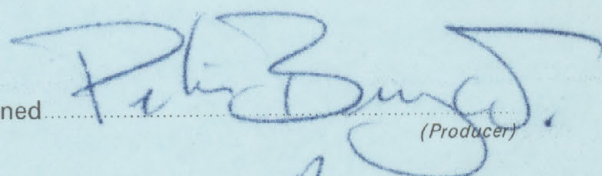
Length of Proposed Television Play:

**EACH EPISODE 24 MINUTES**

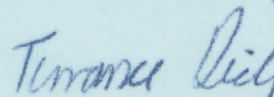
Notes re Fee etc:

**£ deductible from full writing fee if scripts commissioned.**

Signed



(Producer)



(Script Editor)

(1) WRIGHT, Brian (playwright)  
THE BRITISH BROADCASTING CORPORATION,  
BROADCASTING HOUSE,  
LONDON, W.I.

8983 AJH  
A.157903


In A/c with

Peter Crouch Plays Limited,  
12 Orange Street,  
London, W.C.2.

Date of issue

15/5/69

Copy to: Terrance Dicks  
H.Tel.S.U.  
A.(A).Serials D.Tel.  
through C.A.D.Tel.

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
TV BBC-1  Undated	DR. WHO AND THE MISTS OF MADNESS Treatment by Brian Wright for possible tv serial  2nd half treatment fee  Proj. no. 2317/9509	£
	Delivered.	

# DOCTOR WHO

## UNMADE STORIES DOCUMENTATION

### **‘The Shadow People’ and ‘The Cerebroids’ by Charlotte & Dennis Plimmer**

Throughout the late 1960s and 1970s, the husband and wife writing team contributed a number of television scripts and plays for such series as *Sanctuary*, *Z Cars*, *Thirty-Minute Theatre* and *The Adventures of Don Quick*.

The Plimmers were initially asked to contribute a potential storyline for the final story that would conclude the seventh season, although their submission, ‘The Shadow People’, didn’t progress any further.

While ‘Inferno’ was still being broadcast, the Plimmers were commissioned for a second storyline entitled ‘The Cerebroids’, this time to fill one of the six-part slots for the following season. Once again, their idea was not taken any further.



**STORYLINE DELIVERY NOTIFICATION**

(Enter delivery date before despatch)

From: **TERRANCE DICKS**Room No. & Building: **505 UNION HOUSE**

Telephone Extn:

To: Copyright Department

Date of Brief: **27th November  
1969**

This is to notify delivery of the following Storyline/Treatment

Project No:

**2349/0923**

Series Title and code:

**DOCTOR WHO: DRAMA SERIALS 84**

Target Delivery Date:

**10.11.69.**

Actual Delivery Date:

**10.11.69.**

Title and Episode Number (if applicable) of Proposed Storyline:

**DOCTOR WHO AND THE SHADOW PEOPLE**

Producer:

**BARRY LETTS**

Author:

**CHARLOTTE AND DENIS PLIMMER**

Theme:

**SCIENCE FICTION**

Length of Proposed Television Play:

**EACH EPISODE 24' (7 x 24')**

Notes re Fee etc:

**£ to be deducted from ful fee if commissioned**

Signed

**B Letts**

(Producer)

**Tacks**

(Script Editor)

**STORY LINE BRIEF**

From: TERRANCE DICKS

Room No. &amp; Building:

505 UNION HOUSE

Telephone Extn:

To: Copyright Department through Drama Head of Department.

Date: 27th November  
1969I would like to commission the following Storyline/~~Treatment~~  
(delete as appropriate)

Project No: 2349/0923	Series Title and code: DOCTOR WHO: DRAMA SERIALS 84
Target Delivery Date: 10.11.69.	
Title and Episode Number (if applicable) of Proposed Storyline: DOCTOR WHO AND THE SHADOW PEOPLE	
Producer: BARRY LETTS	Author: CHARLOTTE AND DENIS PLIMMER
Theme: SCIENCE FICTION	
Length of Proposed Television Play: EACH EPISODE 24' (7 x 24')	

Notes re Fee etc:

£ to be deducted from full fee if commissioned

*Initials*  
 Fee offer £ to cover both interests - payable  
 if we can. full scripts, we will offer on agreement as storyline delivered  
 each ep. to cover both interests  
 (less £ already paid.)

Signed

*B. Letts*

(Producer)

*T. Dicks*

(Script Editor)



Copies to: Terrance Dicks;  
C.A.D.G.Tel  
H.Tel.S.U.  
O.Serials D.Tel.  
2349/0923

Ext.

Ref: 01/CT/BT

3rd December 1969

Dear Harvey,

CHARLOTTE AND DENIS PLIMMER  
"DR WHO AND THE SHADOW PEOPLE"

We should like to commission Charlotte and Denis Plimmer to write a storyline for a possible 7 x 24 minute television serial called "DR. WHO AND THE SHADOW PEOPLE".

For this storyline I suggest a fee of £ to cover both interests, payable on agreement since the storyline has already been delivered. If we commission them to write a full 7 x 24 minute television serial I would suggest a fee of £ . per episode (the £ already paid for the storyline to be deducted from Episode 1).

Please let me know whether you find this acceptable.

Yours sincerely,

(Ben Travers)  
Assistant Head of Copyright

Harvey Unna Esq.,  
Harvey Unna Ltd.,  
14 Beaumont Mews,  
Marylebone High Street,  
London, W.1.N.4.HE

JMP



1008 BT  
A.172706

Date of issue

10/12/69

Copies to: Terrance Dicks  
C.A.D.G.Tel.  
O.Serials D.Tel.

Carded

STORY LINE BRIEF

From: Terrance Dicks

Room No. &amp; Building: 404 Threshold

Telephone Extn:

To: Copyright Department through Drama Head of Department.

Date: May 12th, 1970

*Ronald Thorne* H. SERIALS, D. TEL. -  
9 JUN 1970

I would like to commission the following Storyline/Treatment  
(delete as appropriate)

Project No:  
Expenditure No:  
02340/0933

Series Title and code:

DR. WHO 84

Target Delivery Date:

June 14th, 1970

Title and Episode Number (if applicable) of Proposed Storyline:

"THE ~~NEW~~ CEREBROIDS"

Producer:

BARRY LETTS

Author: Charlotte and Dennis PLIMMER,  
c/o Harvey Unna.

Theme:

SCIENCE FICTION ADVENTURE

Length of Proposed Television Play:

6 x 25'

Notes re Fee etc:

£ to be deducted from full fee if scripts commissioned.

Signed

*Barry Letts*  
(Barry Letts)

(Producer)

*Terrance Dicks*

(Terrance Dicks)

(Script Editor)

*see offer f  
to cover bill  
interest  
s/hine for pwr  
6x25'  
ep.  
if am. bill service, f each ep (less f) to cover bill  
with*



**STORYLINE DELIVERY NOTIFICATION**

(Enter delivery date before despatch)

From: Terrance Dicks

Room No. &amp; Building: 404 Threshold

Telephone Extn:

To: Copyright Department

Date of Brief: May 12th, 1970

This is to notify delivery of the following Storyline/Treatment ~~XXXXXXXX~~

Project No:  
Expenditure No:  
02340/0933

Series Title and code:

DR. WHO 84

Target Delivery Date:

June 14th, 1970

Actual Delivery Date:

June 15th, 1970

Title and Episode Number (if applicable) of Proposed Storyline:

"THE ~~ERE~~ CEREBROIDS"

Producer:

BARRY LETTS

Author: Charlotte and Dennis PLIMMER,  
c/o Harvey Unna.

Theme:

SCIENCE FICTION ADVENTURE

Length of Proposed Television Play:

6 x 25'

Notes re Fee etc:

£ to be deducted from full fee if scripts commissioned.

Signed

Barry Letts  
(Barry Letts)

(Producer)

Terrance Dicks  
(Terrance Dicks)

(Script Editor)



Ext.

Copy to: Terrance Dicks  
H.Tel.S.U.  
C.A.D.G.Tel.  
O.Serials.D.Tel.

Reference 01/CT/BT

15th June 1970

Dear Harvey,

CHARLOTTE & DENNIS PLIMMER : DR. WHO : THE CEREBROIDS

We should like to commission Charlotte and Dennis Plimmer to write a storyline for a possible television drama serial in 6 x 25 minute episodes called DR. WHO : THE CEREBROIDS, for delivery by 14th June 1970.

For this storyline we should like to offer a fee of £ to cover both interests payable half on agreement and half on delivery. If we should decide to commission the full serial we can offer a fee of £ each episode (less £ already paid to be deducted from episode 1) to cover both interests.

Would you let me know if this is acceptable?

Yours sincerely,

(Ben Travers)  
Assistant Head of Copyright

Harvey Unna Esq.,  
Harvey Unna Limited,  
14 Beaumont Mews,  
Marylebone High Street,  
London W1N 4HE

HLD

# THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

Service..... **TV BBC-1** ..... Date of issue..... **25th June 1970** .....

**2374 BT**

Author if different from Payee..... **Charlotte and Dennis Plimmer** .....

COPYRIGHT DEPARTMENT  
PAYMENTS

Payee Number	25-31
-----------------	-------

Payee Name	<b>Harvey Unna Limited,</b> <sup>32-61</sup>
---------------	--

Address **14 Beaumont News,  
Marylebone High Street,  
London W1N 4HE**

Copy to: Terrance Dicks  
C.A.D.G.Tel.  
O.SerialsD.Tel

Cd.Cd.	Sc.	Not Used
1-2	3	62-63
P6		69-80

Project No.	Nom. A/C	Fee	Date of broadcast	Name of Programme, Title of Work and Author
4-12	13-15	16-24	64-68	non-punch
<b>Exp.No.</b> <b>02340933</b>	106	<b>£</b>	<b>Undated</b>	<b>DR. WHO (CODE 84)</b> <b>6 x 25' episodes entitled "The Cerebroids"</b>  <b>First half fee to cover both interests in storyline.</b>



**From:** Secretary to Script Editor, DR.WHO  
**Room No. & Building:** 505 Union **Tel. Ext.:** **date:** 29.6.70  
**Subject:** "THE CEREBROIDS" : CHARLOTTE AND DENNIS PLIMMER  
**To:** Copyright Department

This is just to confirm my telephone conversation this afternoon, that the above storyline for DR.WHO, expenditure no: 02340/0913, is a write-off.

I would be grateful if you could send Mr. and Mrs. Plimmer their second-half fee as per the Delivery Notification that the storyline arrived on June 15th.

Many thanks.

*Penny Forster*  
(Penny Forster)



# THE BRITISH BROADCASTING CORPORATION, BROADCASTING HOUSE, LONDON W1A 1AA

Service..... Date of issue.....

TV BEC-1

3rd July 1970

2425 BT

Author if different

from Payee

Charlotte & Dennis Plimmer

COPYRIGHT DEPARTMENT  
PAYMENTS

Payee Number	25-31

Payee Name	32-61
	Harvey Uma Limited,

Address

14 Beaumont Mews,  
Marylebone High Street,  
London W1N 4HE

Copy to: Terrance Dicks  
C.A.D.G.Tel.  
O.Serials.D.Tel.

Cd.Cd.	Sc.	Not Used
1-2	3	62-63
P6		69-80

Project No.	Nom. A/C	Fee	Date of broadcast	Name of Programme; Title of Work and Author
4-12	13-15	16-24	64-68	non-punch
Expend.No.  023400913	106	£	Undated	DR. WHO (CODE 84) 6 x 25' episodes entitled "The Cerebroids" Second half fee to cover both interests in storyline.

Ext.

Copy to: Terrance Dicks  
H.Tel.S.U.  
C.A.D.G.Tel.  
O.Serials.D.Tel.

Expend. No. 023400913

Reference 01/CT/BT

3rd July 1970

Dear Harvey,

DR. WHO : "THE CEREBROIDS"  
CHARLOTTE & DENNIS PLIMMER

I understand that this storyline has now been delivered and I have therefore authorised the second half payment. We shall ~~be~~ <sup>not be</sup> commissioning a serial based on this storyline and therefore all rights in the material revert to the authors.

Yours sincerely,

(Ben Travers)  
Assistant Head of Copyright

Harvey Unna Esq.,  
Harvey Unna Limited,  
14 Beaumont News,  
Marylebone High Street,  
London W1N 4H E

HLD

# DOCTOR WHO

## UNMADE STORIES DOCUMENTATION

### **‘The Spare-Part People’/’The Brain Drain’ by Jon Pertwee & Reed de Rouen**

With his first season as the Doctor completed, Jon Pertwee decided he would submit a potential idea of his own for future a *Doctor Who* story.

Working together with American actor and scriptwriter, Reed de Rouen (who had appeared as Pa Clanton in ‘The Gunfighters’ in 1966), the duo produced a seven-episode storyline to match the predominant format used in Season 7, which was submitted, on-spec, to the production office.

There is no evidence that any formal commission was made with either Pertwee or de Rouen to cover their work on drafting out the storyline.



DR. WHO

(a treatment in seven episodes)

entitled

"DR. WHO AND THE STARE-PART PEOPLE"

or

"THE BRAIN DRAIN"

by



JON PERTWEE

## WHAT THE STORY IS ABOUT

The world's top scientific brains and others equally distinguished in other fields suddenly begin to vanish without trace. Police and security officials throughout the world are utterly baffled and unable to shed any light on the mystery until U.N.I.T. summons Dr. who, and decides that they have been kidnapped. To prove his theory, he poses as a Cambridge scientist and contrives to get both himself and Brigadier Lethbridge-Stewart abducted by a rather frightening group of mummified creatures who transport them, along with another shipment of kidnapped experts, by submarine to a lush Utopian enclave in Antarctica - a refuge ringed by hostile polar elements, a computerized, completely automated Shangri-la - inhabited by a pampered, thoroughly decadent population ruled by a fanatical 'New Worlder' king and a court composed of 'spare-part' supermen created by a sort of computerized 'mixing' machine.

The missing scientists, i.e. elite slave labour, have built the place and they keep it going rather than submit themselves to the tender mercies of the modern equivalent of the Roman Arena.

After many hair-raising adventures, Dr. who finally manages to destroy an ingeniously contrived mechanical monster, which clears the way for him to neutralize the all-powerful computer, and once this is accomplished the entire edifice is swept away by the sub-zero winds and Antarctic ice flows.

WHAT THE STORY IS ABOUT (cont'd.)

Dr. Who, the Brigadier, the surviving scientists, and a few deserving 'natives' (among them the King's attractive scientist daughter) manage to escape in the submarine and return to Britain.

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## CAST LIST

1. DR. WHO
2. BRIGADIER LETHBRIDGE-STEWART

### IN SUPPORT:

3. King Julius (5 episodes)
4. Princess Mei-ling (6 episodes)
5. Prince Beltub (4 episodes)
6. Queen Phuong (4 episodes)

Note: the number of  
extras which will be  
required cannot be  
stipulated at this  
stage.

### SMALL SUPPORT:

7. Witness (first episode only)
- 8.)
- 9.) Three kidnapped people (one a woman)
- 10.)
- 11.)
- 12.) Two well known British athletes (weightlifters, boxers, or  
footballers)
- 12a. A Chinese informer
- 13.)
- 14.) Three T.V. or radio newsreaders (one foreign language)
- 15.) (first episode only)

### EXTRAS: (England only)

U.N.I.T. personnel

villagers (all in the first episode only)

Dr. Maddern (dead body)

SUBMARINE: Kidnapped scientists, athletes, artists, etc.  
(also seen in Antarctica)

### ANTARCTICA:

Courtiers, townspeople, technicians (of both sexes)

And of course the MUMMIES who are seen in all episodes including  
the Teaser.

## STORY OUTLINE DIVIDED INTO SEVEN EPISODES

### TEASER:

A man cycles through a village on the outskirts of Cambridge. It is late at night and there is no one about as he turns into a sideroad and cycles past a house situated in its own grounds. Suddenly he hears the sound of scuffling and a voice cries out for help. He dismounts and hurries in to investigate. He finds a man lying in the driveway and catches a brief glimpse of several retreating figures barely discernible in the darkness. Severely shaken by what he imagines to be their monstrous height and utterly confused, he stands helplessly as they vanish into the shrubbery surrounding the house.

### EPISODE ONE:

Rapid montage sequence: Close ups of newspaper headlines, radio & television announcements, library shots of parliaments, chambre of deputies, Reichstag, congress, etc., in uproar - all mixed, swift inserts, ending on a session of the U.N. General Assembly. All are concerned with the baffling disappearance of an alarming number of famous men & women who have distinguished themselves in the art, science, and sporting worlds in the leading industrial nations on both sides of the Iron Curtain. The situation has rapidly deteriorated into a Brain Drain of unprecedented and sinister proportions.



The hard-pressed police and security agencies of all countries concerned (who, after weeks of fruitless investigations, are unable to account for the disappearances or to forestall further instances of the kind) are roundly condemned by all concerned.

U.N.I.T. quietly visits the village (seen in Teaser) in the persons of Brigadier Lethbridge-Stewart and Dr. Who. They question the witness, who is unable to shed any further light on the mystery, and discuss the attempted abduction with local police officials. The intended victim, Dr. John Maddern, an expert on nuclear heating techniques and Professor of Applied Physics at Cambridge, appears to have died of natural causes (coronary thrombosis) brought on by the abortive attempt to kidnap him and U.N.I.T. clamps a security blanket on the whole affair. The press agrees to keep the news of Dr. Maddern's death out of the papers (he was a bachelor so there are no family complications) and arrangements are made for Dr. Who to move into his house.

Dr. Who, after a careful study of all the missing peoples' files, decides that each had unique abilities in his or her own field which cannot be duplicated, i.e. none can easily be replaced, and that the late Dr. Maddern was no exception. He therefore decides to impersonate him on the theory that the unknown kidnappers, having once tried and being unaware of his death, will make a second attempt. The Brigadier reluctantly agrees to this but decides to keep his own close watch on the proceedings. Dr. Who settles into the house to await the kidnappers unaware that the sharp-eyed Brigadier has taken up residence in the potting shed out in the garden equally determined to spare him the inconvenience of captivity should they arrive..

Shortly thereafter on a suitably dark night, They do indeed come to collect him and Dr. Who snatches up a bag (he is packed and ready to depart at a moment's notice) and

slips gleefully out to meet them.

The new arrivals turn out to be mummies some seven feet tall.

Note: Suggest we find tall extras who can be put on eighteen inch stilts which shouldn't prove too difficult to manage and won't be seen because they could be wearing long ankle-length burial shrouds.

The mummies of course should be as frightening as the Makeup people can make them. Body movement should be laboured and unnatural, the skin on their faces might resemble flaked and time-stained parchment of a deep mahogany colour. Some might have their noses, others their mouths, ears, and parts of their lower jaws, badly chipped or worn away altogether. Their hands and feet should be bandaged with embalming gauze and only their eyes should indicate any sign of life, these possibly being luminous. (Note: Suggest light bulbs fitted into the head-pieces)

As the mummies close in on an utterly composed and unconcerned Dr. Who, the Brigadier materializes into the midst of them. He dives straight in, makes a brave effort to protect the Doctor (much to his annoyance), takes a pot shot at one of them from close range, and blows its head off. The head simply disintegrates - a great cloud of dust spurts up out of the headless trunk in place of blood - but the monster keeps on coming. The Brigadier empties a full clip into the thing, more dust clouds spurt out of various parts of its anatomy, but apparently none the worse for wear it reaches him, flings him to the ground, sits astride, and its huge bandaged fingers close round his neck.

OVERLAP:



EPISODE TWO:

The headless mummy is strangling the Brigadier and Dr. Who saves his life by shouting something to the effect that he is his indispensable assistant and absolutely essential to his work. This does the trick and the mummies lead them off.

Dr. Who and the Brigadier find themselves in what appears to be a great Jules Verne type of Submarine.

Note: Although only a small section need be shown (SET), the desired size of the vessel can be indicated by a scaled plan of the electrical system. This could be drawn on a large panel resplendent with a large number of blinking vari-coloured lights, etc.

There might also be large ports cut into the bulkhead which can show that they are travelling at great speed under water (superimposed telecine)

The craft appears to be completely automated because they never see any sign of a crew, but they soon discover that they are not alone and are part of a shipment of kidnapped experts (male & female) who later form the nucleus of the Brigadier's guerilla force in a later episode.

Dr. Who later discovers their global location simply by identifying various species of polar fish, heavily furred seals, and other aquatic specimens. When he see's penguins feeding outside the ports, he knows they are in Antarctica because this species of bird does not exist at the other pole.

One final word on the submarine. Suggest a MUSAK musical background, possibly of an electronic tonal quality, which some of the passengers might find annoying.

When the sub reaches its destination a bulk-head panel simply slides open and everyone is directed by tanoy loudspeaker (a curiously flat voice) to disembark into a subterranean tunnel which has been hacked out of solid primeval ice. Further tanoy instructions direct them to a steep ice-slide and they are ordered to place themselves on mats or small toboggans and, one by one, they descend down the chute.

When they reach the bottom of the chute, mummies appear to escort them through a bewildering labyrinth. Here there is an abrupt change in temperature (from below freezing to well above 90 degrees F.) and as they slowly ascend they pass a large clinical room which contains what is promptly identified by Dr. Who as a computer of unprecedented size and design. As Dr. Who moves towards the room to have a closer look at the computer, a mechanical monster leaps towards him snarling like a robot guard-dog.

The mummies prod them forward before they can get more than a brief passing glimpse of the thing: a sort of mobile stainless steel mouth bristling with glittering needle-sharp metal teeth. This is attached to a series of centipedal legs to give it swift mobility and, in toto, it is not a very pleasant sight.

The mummies proceed on through the labyrinth with Dr. Who and the others and they suddenly find themselves in a large brilliantly lit and luxuriously appointed reception hall. There is no sign of the mummies, who have presumably remained behind in the labyrinth, and Dr. Who notes that the room is housed in what appears to be a large 'beehive' like edifice encompassed outside by gardens and green fields (a temperate strip some two miles in depth) which in turn are hemmed in by the Antarctic ice pack stretching endlessly in all directions.

A genial, if somewhat outlandish, delegation of elegantly-clad courtiers (we shall have more to say about these people later on) is on hand to greet them and Dr. Who later likens their dress and elaborately coiffeured hair styles to those worn in Minoan Crete some four thousand years ago. The Court Chamberlain - an eccentric dithering gentleman called Beltub, welcomes them with great pomp & ceremony then they are hustled off by various groups of giggling female retainers to private quarters where Dr. Who and the Brigadier (and presumably the others) are bathed, oiled, perfumed, and garmented for an audience with the king of this strange place.

Later, en route to his Majesty, they get some breathtaking views, both from within and outside the 'beehive', and Dr. Who proves to be a walking-encyclopedia of information.

Example: he assumes quite correctly that the strip of fertile land which encircles the beehive is made possible by an ingenious system of under-surface heating.

Dr. Who indicates a shrine of some sort to the Brigadier: "Definitely pre-Greek, most likely Minoan. One of King Minos's people, possibly old Daedalus, who could turn a hand to most anything ... my word, look at that?" They have moved on to admire a large oil painting. "Far superior to his Blue Period ... so they got him too?" A bit further on at a large port-like window: "Umm, rather a good heating system ... the whole of Antarctica not more than two miles away and here we are - warm as toast."

"Remarkable," replies the preoccupied Brigadier. "The point being, how the devil are we going to get out of here?"



The Court Chamberlain, their old friend Prince Beltub (a gorgeously plumed tropical bird), ushers Dr. Who, the Brigadier, and some of the other new arrivals from the submarine into the throne room. He struts pompously before them through a tunnel of twittering faces.

Note: The Courtiers. These people - both male & female - are magnificently over-dressed and elaborately painted, they look like beautiful dolls - these are the spare-part people who will be explained in a later episode.

King Julius (a great admirer of Caesar, seated on a raised dias beside his Queen - a languid oriental lady with a poisonous sting called Phuong - and his eldest daughter, the Princess Mei-ling, almond-eyed and very much her mother's child in appearance, stands slightly behind and, unlike everyone else in the room, she is curiously unsmiling.

Julius is an aesthete, genial, easy-going, casual man of enormous charm, the embodiment of the boulevardier. He greets them affably, tells them to enjoy themselves, and gives them the freedom of the city. "You are free to come and go as you please, my dear sirs, nothing is out of bounds to you here ..."

Back in their quarters, Beltub readily responds to their questions. He informs them in a stream of colourful 'camp' rhetoric that "... the King, my dears ... simply brilliant ... a student of history, you know ... a man of science, a prince of untold wealth ... brought us here (at that time we numbered a minute proportion of our present flourishing population), ghastly, nothing but snow and ice everywhere, and look at us now! ... divine, like a flawless diamond, the ideal civilization ... for the carefully selected, scientifically bred few, of course." Overcome with the sweet sound of his own voice, Beltub

contrives to tell them everything, and nothing, about this mysterious place and its ruler. Flowery verbage but very little else that could be of any practical use to them.

Eager to come to grips with their situation, Dr. Who and the Brigadier waste no time when Beltub at last decides to leave. His footsteps have no sooner faded outside and they are out in the corridor and turning down others on a reccy of the place.

They come to a door, slip past a sleeping sentry, and find themselves moving down a winding stairway where they pull up rather hurriedly at the sound of a blood-curdling cry. Then, some distance below, they see the mechanical monster chasing a pair of terrified people. Their cries echo up along the walls of the stairwell as the monster reaches them and blocks out the view. Sudden silence, then as the monster turns the stunned onlookers can see no trace of its victims, who have presumably vanished into that horrible gaping mouth.

END OF EPISODE TWO:

OVERLAP:

EPISODE THREE:

As the monster rolls over the floor towards the stairway, it is suddenly switched off. It seems harmless enough now in its inert state but both men decide that discretion is the better part of valour and hurriedly retrace their steps back up the stairway. "One of those men," murmurs Dr. Who soberly, "looked regrettably like Dr. Bailey, professor of Organic chemistry at Oxford ... not a very pleasant way of being disposed of?"

They move through the corridors (streets) of the city, visit market stalls, pause to admire works of art, chat with the people. They enter laboratories, talk to researchers and technicians (who are strangely reticent and obviously frightened to speak their minds), they meet some men coming out of a lecture and introduce themselves. One of the group (a young Chinese physicist) stares fixedly at Dr. Who then slips hurriedly

Note: All the above, save for the citizens they met on the streets, are kidnapped detainees from the outside world.

away. Dr. Who and the Brigadier move on unawares.

They leave the dome and move out into a lovely garden. The Brigadier is impatient to get things moving and wants to begin straight away organizing a guerrilla force and have a showdown with the king. He suggests beginning with the group who arrived with them on the submarine, but Dr. Who has too many other things on his mind to pay much attention. He wants to get to grips with that computer they glimpsed on their way up through the labyrinth, he wants to know why the king needs so many scientists to run the place, he wants a closer look at that monster (which he identifies with their frightening experience at the end of Episode 2.), and he's also curious about the people round the king (excluding the queen and princess Mei-ling) who seem different from the other people there. Dr. Who wants to know everything about that place before they leave, and that includes the mummies and how they function.

The Queen sweeps into the throne room with the Chinese (paragraph 1. above) and orders him to tell the King what he knows about the imposter who calls himself Dr. Maddern. The King hears him out and is greatly amused. He asks his Foreign Secretary to have his London agents check up on his true identity and decides to leave things as they are until they know.



The Chinese is thanked for his information (he was a former student of the real Dr. Maddern at Cambridge), advised to keep his mouth shut, and dismissed. The King puts machinery in motion to discover the true identity of Dr. Who & the Brigadier.

Dr. Who & the Brigadier move up to a line of hedges, find an opening, and pass through to find themselves on the boundary which separates the green garden from the ice-bound wastes on the other side. In either direction they can see mummies (apparently impervious to the sub-zero cold) out in the snow manning meticulously spaced guard posts. And beyond nothing but endless icy wastes. They know now that there is only one possible way out of the place, through the labyrinth and down the ice-slide to the submarine.

As they walk along the perimeter the Brigadier inadvertantly strays over the line where he is instantly caught up by hurricane force wind and the terrible cold. Just in time, Dr. Who reaches out a hand and catches hold of him before he can be blown away. But can Dr. Who maintain his hold? In an incredibly short time the Brigadier looks like an ice-man. The wind carries him off of his feet. Dr. Who desperately holds on.

(END OF EPISODE THREE)

OVERLAP:

#### EPISODE FOUR:

Dr. Who makes a supreme final effort and pulls the frozen Brigadier back over the line.

The princess Mei-ling slips secretly into Dr. Who's quarters to speak to him and it transpires that she is very unhappy there and would like to escape to the outer-world. He

also learns that she has a good degree in mathematics and would like to pursue an academic career. She goes on to reveal some distressing facts concerning his father and his kingdom, i.e. that the people have become decadent through easy living and indulge in some barbarous pastimes, that those among the abducted scientists and artists who agree to cooperate are well treated but go in fear of their lives because the penalty for failure there is either consignment to the Deep Freeze Room (he finds out more about this in a later episode) or to the Monster in the labyrinth.

Dr. Who is puzzled because he and the Brigadier have been given so much freedom there but she points out that it is the custom in that each new arrival is given a few days to acclimatize before being assigned to a job or is 'otherwise' disposed of. She adds that only the best (even among that distinguished company) are permitted to work and that the majority are never seen again. She warns him to be careful, they promise to help each other, and she hurries off.

The Brigadier is interviewing some prospects for his guerrilla force who run off in a panic as some mummies arrive and drag him away.

Dr. Who has been invited to the King's private apartments and as he moves to enter one of the Princess's servants appears and slips him a note which tells him that the Brigadier has been carried off to the arena dungeons. And once inside the King's private rooms, Dr. Who is confronted with a carefully compiled dossier that not only reveals his true identity but contains a detailed report on his past life and activities. The king is delighted and in high good humour reminds him that the one thing lacking in his paradise - the secret of immortality - is about to be revealed by none other than the great Dr. Who himself.

Dr. Who acquaints the King with certain facts relating to his extra-terrestrial origin and tells him something of his unique physical makeup (as opposed to that of the homosepian on earth), but strongly denies that he is capable of passing

on the secret of his longevity. He says that he simply does not know how it is done and, further, doubts that such a thing is possible. The king smiles, takes his arm good naturedly, and leads him off to the Arena.

Gladiatorial games in the modern equivalent of the Roman circus maximus. Dr. Who sits in the Royal Box with a number of other guests. The king, Queen, Princess, and members of the royal retinue (the spare-part people) are also present as is Prince Beltub who gorges himself with rich pastries and sweets throughout the gory proceedings.

Dr. Who, an obviously unwilling spectator, is horrified to see world famous athletes fighting for their lives in the arena, but during the excitement he manages to take the Princess aside. He passes her a tiny box containing a pill, confides that the Brigadier is liable to appear in the arena/any moment and that his life might well depend on his receiving the box. She hurries off.

The Princess haughtily bluffs her way into the dark passages beneath the arena and reaches the Brigadier as he is being led up out of the dungeons. Somehow she manages to control her revulsion for the mummies and she slips him the box just before he is pushed out into the arena.

A worried Dr. Who sits beside the King and an excited retinue makes bets on the outcome of the next event as the Brigadier steps into the centre of the ring.

Note: the kind of event has yet to be decided, but it should be something which requires either great strength or speed.

A worried Dr. Who holds his breath as the Brigadier swallows the pill, wondering whether it will work or not.



A roar from the crowd as the wild beast or man or 'whatever is decided in the script' steps into the ring and closes with the Brigadier.

OVERLAP:

### EPISODE FIVE:

Cries of admiration, shouts of encouragement, others of disappointment, as the Brigadier with Superhuman speed, or strength (see note on page 12), wins the contest. Then the entire assembly rise in tribute (save the Royals) to the bewildered gladiator. Handkerchiefs are fluttered, the traditional 'thumbs up' signal is collectively turned towards the royal box. Dr. Who stands like a man made of stone. Then the King reluctantly concedes to the crowd and the Brigadier, garlanded with flower wreaths, is hoisted on eager shoulders and led in triumph from the arena. Dr. Who grins appreciatively at the Princess. His pill has been a roaring success.

The Brigadier angrily attempts to gain entrance at the hospital and is forcibly rejected by guards. Inside, Dr. Who is laid out on an operating table and a worried team of surgeons, although astounded at his unearthly physiogony (twin hearts, etc.), is unable to find anything that could possibly account for his rumoured immortality.

Later the King visits him in his hospital room and threatens to have him thrown into the labyrinth if he continues to resist his demands. And Dr. Who reminds him that if he is indeed immortal, as the King appears to believe, then he surely will have nothing to fear from the monster. But the King retains his customary good humour, having yet another card up his sleeve. He suggests a prompt visit to the Deep Freeze Room as soon as the good Doctor is up and about again and jauntily takes his leave.

A clandestine meeting. The Brigadier calls together some carefully chosen men, among them a few with previous army training, a Russian marine engineer, and some technicians with knowledge of nuclear-powered engines should they be fortunate enough to reach the submarine. The Brigadier outlines his strategy, they discuss plans for breaking into an armoury to secure weapons, and here it is stated for the first time that the mummies must be computer-controlled and will be difficult to deal with unless the computer can be found and neutralised.

The King takes Dr. Who on a personally conducted sightseeing tour. First they visit the Deep Freeze Room. This is rather like a bank vault only here the drawers are larger and contain bodies frozen into a state of suspended animation instead of cash. Dr. Who recognizes a few kidnapped scientists among them and is surprised that such gifted men should be disposed of in this manner. The King explains that he is a great believer in duplication and should one fail to measure up, or become ill or die, he always keeps a spare here in the drawers to take his place. He goes on to say that some of the drawers contain people who simply refused to cooperate and he is giving them time to 'cool off' so to speak.

For one brief moment it looks as if the King has decided to have Dr. Who popped into one of the drawers, but he thinks better of it and takes him on to the Computer Room. This turns out to be an ingeniously contrived machine. It runs itself, sees to its own maintenance, and has stored up a memory bank of such proportions that it is capable of thinking for itself. The King says that the entire nuclear apparatus which heats, lights, and otherwise serves the City is controlled, run, and serviced by this one machine. "And," the King proudly concludes, "only it can destroy itself."

The King and Dr. Who move on to a section of the computer that deals with the manufacture of what has been called (earlier on in this treatment) the 'spare part' people. Logically they fit into the general pattern of the King's ideas regarding the ideal society in that a Utopian city-state can only be governed by an elite race of supermen, and as the natural process of procreation does not produce such beings it naturally follows that they should be made by artificial means.

First of course it must be decided what kind of a person is required then this data is fed into the computer.

Example: Required - female, age 23, I.Q. 240, physically beautiful, athletic, bio-chemist, Nordic-Italian. Two suitable candidates are then found (a.) A beautiful Scandinavian athlete, and (b.) an Italian bio-chemist of the required I.Q. Both are fed through slots into the machine, the required age is punched up, and the new 'person' pops out of a third slot in the middle. Having explained all this, the King decides that there is no time like the present to put it to work. He punches up the required age 'unlimited' on the age-factor card, has some mummies shove Dr. Who into one slot, and merrily pops himself into another. Teletype strips begin to move across a lighted screen: Required - male, age two thousand years & proceeding, I.Q. 300, health factor super-normal ... king ... Caucasian ... death factor nil ...

The computer comes to life. Multi-coloured lights begin to flash, wheels begin to spin, the sounds of whirring, chugging, and clicking are heard from within. A rainbow neon tube begins to blink round the centre slot ... a metal chute lets itself down to the floor. And now, who, or what, is going to come out?

END OF EPISODE FIVE:

OVERLAP:

EPISODE SIX:

A pair of feet appear in the centre slot as



the computer shuts itself off. The lights cease flashing and there is no more smoke. Silence.

The King - a radically altered king - slides down the the chute. He is incredibly old, his wrinkled skin resembles that of his mummies, but more incredible still - he is alive. Senile, moribund, drivelling, palsied, but alive.

Dr. Who emerges from the machine, unaltered and somewhat thoughtful. He looks down at the king, allows himself a pensive shrug, and offers no resistance when the mummies come to take him away. Other mummies lift the King into a conveyance of some sort and load him gently into a lift (also containing Dr. Who) which starts to ascend.

The Brigadier and a few of his men (athletes, wrestlers, weightlifters, etc.), whom he has presumably rescued from the arena, have broken into an armoury and are helping themselves to arms and ammunition. He sends a small party to find Dr. Who.

Much wailing and weeping from the King's retinue in his bedroom. Prince Beltub, the Queen, and the Princess gaze in stricken wonder down on King Julius who lies in state in his bed (although he is still alive). Beltub blubbers along with the rest, the Queen is beside herself with rage, and Princess Mei-ling is waiting for the opportunity to slip out unnoticed. The Queen orders Beltub to find Dr. Who and have him thrown into the labyrinth. The Princess slips out.

The computer alerts the mummies as the Brigadier and various squads of men (he keeps contact and issues orders by walkie-talkie radio sets) move in to occupy various strong points throughout the city. The mummies put up a stiff resistance.

Panic in the palace as the computer announces the Brigadier's attack. Fox-in-a-henhouse panic, screeching

courtiers run round in circles.

Dr. Who scrambles the mummies' receiving sets (through which they receive instructions from the computer) with one of his little gadgets and escapes only to be caught again by the vigilant Beltub and his palace guards. Beltub is regretful but he has his orders and carries them out. Dr. Who is tossed into the labyrinth.

As the door closes, Dr. Who stands quite still until his eyes become accustomed to the darkness then he see's the Princess (who overheard her mother's orders to Beltub and got there first) who offers him a roll of thread. She tells him that they will never find their way out again without it and insists on accompanying him down into the bewildering maze. They make their way down a series of tunnels, round a corner, and come face to face with the monster. For a moment nothing happens then the silence is broken by the ready voice of the computer. It warns the monster of their presence and activates it at the same time. A deafening roar echoes along the tunnel as it springs to life and lurches towards them, its teeth (like those in a circular buzzsaw) rotating at great speed round the gaping cavity of its great mouth. Dr. Who and the Princess find themselves cornered in a cul de sac and the monster is only a few feet away and closing fast when the girl screams.

OVERLAP:

#### EPISODE SEVEN:

Cat & mouse. They see a thin opening and streak down a further maze of passages, letting out their precious thread as they go, with the monster in hot pursuit. The computer barks out fresh instructions, anticipating each twist & turn that they take, and it becomes a battle of wits between Dr. Who and the computer as to who reaches any given point first - themselves or

the limpetlike monstrosity of a mobile mouth. Dr. Who has quite a lot to occupy him during these proceedings: (a.) Firstly he must protect the girl and himself, which means a lot of running, twisting, turning, and dodging (b.) secondly he must remember to unwind the thread (c.) and thirdly he must think of some way to neutralize the thing, all of which proves rather difficult.

But you can't win 'em all, even when you're Dr. Who. They become unstuck when the Princess trips on something and falls. Quick as a flash the monster is johnny-on-the-spot and has her dangling in some rather repulsive (we didn't say a 'pair' because there are more than two) tin hands. Up to the mouth and all those spinning clicking teeth she goes. But Dr. Who has already leaped behind the thing, pulled himself up on the back of its head, opened a panel, and before it can take a bite he short-circuits the thing.

Now Dr. Who knows that it will be only a matter of minutes before the computer finds and remedies the trouble so he has no alternative but to reach the computer itself and destroy it before the monster destroys them. Having decided this, he empties his pockets, finds a small watchlike object (magnetic direction finder) of his own invention, tunes it in on the computer, and they follow a sound-pip straight to the source, and as they step into the room it re-activates the monster who is soon heard thumping down the tunnel outside. It's only a matter of seconds now. Dr. Who takes a header into one of the slots, vanishes inside the computer, and proceeds to tinker.

In sweeps the monster. The Princess backs into a corner. Bang, clang, grind, inside the computer and it begins to protest. "No. Certainly not. That is expressly forbidden, withdraw!" it shrieks complainingly.

The monster lifts the Princess towards its spinning saws, whilst inside the computer Dr. Who plugs in a small microphone and says: "Destroy yourself."

There is an immediate series of explosions within the computer and others more distant and far more violent in the City above. And as the monster lifts the Princess up to its mouth, the spinning saws grind to a stop and it becomes just another piece of old metal. Dr. Who emerges - looking immaculate as usual - from the wreckage, takes the Princess by the hand, and together they follow the thread out of the room.

Bedlam on the surface. The nuclear heating plants, the electrical system, everything that had been controlled by the computer, has ceased to function. The green gardens have become a bleak desert of ice and snow and Antarctic winds are sweeping unchecked through the open ports of the beehive. Blinding snow flurries whip through the unprotected corridors of the City and the mummies, free of their computer control, have gone berserk and are killing everything that moves.

In the palace, the Queen, Prince Beltub, and the courtiers have frozen into beautiful glacial statues. The Antarctic ice pack is slowly engulfing the City. King Julius lies in his room, embedded in a solid chunk of ice.

As Dr. Who and the Princess turn up the final tunnel leading out of the labyrinth they meet the Brigadier and his frozen men who are fighting a rear-guard action against a crowd of rampaging mummies. Dr. Who gathers the men together and leads them hastily back down into the labyrinth. They finally reach a spot where a number of tunnels branch off in every direction, only one of which leads down to the ice-slide. Here, Dr. Who brings forth one of his gadgets (this time an extremely sensitive thermometer) and tests it at the entrance of each tunnel. When he reaches the coldest, he rightly decides that this must lead down to the ice-slide, and with the mummies in hot pursuit they scramble down the tunnel.



When they finally reach the ice-slide, Dr. Who directs them to sit down tandem fashion on its mats, or sledges, and they don't have much time because the mummies are closing in fast.

Dr. Who manages to find a piece of wood (or metal) to act as a blast-shield and blocks up the end of the slide with it. Then, with the mummies rushing in from all sides, he produces a tiny explosive pill and flings it at the shield. The resultant jet-like blast propels them (like a train on tracks) at high speed up the slide and away from the rampaging mummies.

Note: To achieve this effect the actors are filmed sliding down a studio slide backwards, then the clip is reversed and speeded up in the telecine.

Dr. Who and the others (the Brigadier, the Princess, and about ten survivors) manage to reach the submarine and cast off.

END OF FINAL EPISODE:

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